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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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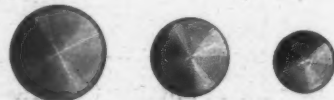
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VOL. 46—No. 2

NEW YORK AND LONDON

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"THE DIFFICULT QUESTION." AFTER THE PAINTING BY DE KUEHL.

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MY NOTE BOOK

MR. CHARLES SEDELMAYER, of Paris, has presented the New York Public Library with his sumptuous publication on Rembrandt, a work with heliographic reproductions of all the master's paintings, with text by Wilhelm Bode, to form a part of the S. P. Avery collection of prints and books. The work is of the greatest interest and value to students of Rembrandt, and illustrates his work with the brush as do Mr. J. Pierpont Morgan's prints his ability as an etcher. The new publication, together with the Morgan etchings, will be on view at the Lenox Library Building.

* * *

In about three years the Palisades Park Commission promise to complete a handsome roadway and make the palisades along the west bank of the Hudson River, from Fort Lee to Piermont, a distance of fifteen miles, a veritable Italian scene. Charles W. Leavitt, a landscape architect, who spent last summer in Italy, where he made a study of Italian roads and mountain park effects for the purpose of using the ideas thus gained in the plans and specifications for the Palisade improvement, has been busily engaged for some months in surveying the giant pathway of rock over which he is to lay his perfected idea of a beautiful driveway.

"I confidently hope," said Justin Du Pratt White, secretary of the commission, "that we shall be able to show New Yorkers a considerable part of our proposed bit of landscape improvement in less than three years' time. I anticipate that they may be privileged to see this work while driving along the fifteen-mile boulevard we purpose building. We have, or rather, Mr. Leavitt has, two parties of surveyors in the field over there now. In about ten days we shall have titles to about 40,000 acres of land.

"Property owners have helped us considerably in some instances and we have them to thank for a good bit of the work accomplished thus far. We have in no way exhausted our resources, and have plenty of money at the present time. New York originally gave us \$400,000, and New Jersey added to this by \$50,000; \$20,000, however, of this amount will not be available until next year. J. Pierpont Morgan also gave us \$122,500, with which we were able to buy a very troublesome quarry in our path and effectually close it. New York has also voted us \$10,000 for expenses, and New Jersey has given \$5,000 for the same purpose.

"We used the New York money to buy title to land, and the New Jersey money has been partially expended in surveying. When we get our work completed we shall have right at the door of New York one of the most picturesque bits of landscape scenery in the world."

* * *

MR. BRUCE CRANE, the secretary of the Society of American Artists, announces that the Shaw prize has been withdrawn and the Shaw fund reinstated. The fund consists of \$1,500, and will hereafter be devoted to the purchase of one or more works of art by an American artist, which will become the property of the donor of the fund, Mr. Samuel T. Shaw.

The jury for the twenty-fourth annual exhibition of the Society of American Artists, just announced, is as follows: Messrs. John W. Alexander, George R. Barse, Jr., George Bogert, Edwin H. Blashfield, J. Appleton Brown, George De Forest Brush, Bruce Crane, William A. Coffin, William M. Chase, Kenyon Cox, Louis Paul Dresser, Daniel Chester French, Ben Foster, George Inness, Jr., Samuel Isham, Francis C. Jones, H. Bolton Jones, Frederick W. Kost, John La Farge, Louis Loeb, H. Siddons Mowbray, Leonard

Ochtman, Walter L. Palmer, D. W. Pyron, Douglas Volk, Irving R. Wiles and Henry Oliver Walker. The Hanging Committee will consist of Messrs. Henry G. Dearth, Will H. Low and William T. Smedley.

* * *

THE Gallery of the Luxembourg is to be moved to the Champ de Mars. It will lose its name, but gain by being housed in a palace instead of a mere orangery. The palace will be for the best productions of living artists. M. Bénédite, curator of the Luxembourg Museum, does not expect the state to disburse money for the proposed scheme. He only wants permission to organize a lottery or demand payment for admission on Wednesdays and Fridays. The scheme is warmly received. M. Bénédite is to be congratulated on his clever thought.

* * *

THE purchase, for the Louvre, of a famous Virgin by Francia for \$25,000 has recalled a very peculiar story. The picture was originally owned by the Duc de la Trémoille, who some years ago offered to give the picture to the government. The Louvre experts were not enthusiastic over the offer, and so the Duke sold the picture to a dealer for \$15,000. The experts have since changed their minds, apparently, for it was on their recommendation that the picture was bought at an advanced figure.

* * *

IN addition to the fifteenth annual competition for the gold and silver medals offered by the Architectural League at its next exhibition there will be the Henry O. Avery prize of \$50 for the best design for a caryatid for a mantel in Louis Quinze style, and the president's prize, a bronze medal, open to members of the Architectural League only, for the best design for mural paintings representing architecture and the allied arts, to be placed in the two spandrels between the windows in the main room of the Architectural League.

* * *

ANOTHER important foreign painting has been acquired by an American art museum. This time it is Ribera's "St. Sebastian," which has been purchased by the Wiltach Museum of Art, Fairmount Park, Philadelphia, from Mr. T. J. Blakeslee, of this city, for about \$25,000. This noted Ribera, which has been in this country for less than six months, is one of the master's most important works, and was originally in the important collection of the Duca di San Pietro, of Florence. In 1837 the picture was sold at Christie's, in London, together with others of the Duca di San Pietro's collection, for 3,000 guineas. It passed into the hands of a well-known English collector, from whom Mr. Blakeslee secured it. The size of the painting is six by eight feet.

Like most of Ribera's work, this "St. Sebastian" is marked by its vigor, strength of color and in choice of subject its startling and almost repelling realism. Although the matter of the purchase of the painting had been under consideration for some time, it was not until recently that the trustees of the museum in Philadelphia agreed unanimously upon its purchase. There are comparatively few Riberas in this country. One of the most important is "The Philosopher," in the Boston Museum of Fine Arts. Abroad there are numerous examples, in the Louvre, the National Gallery, London; in Madrid, Munich, Vienna, Florence, St. Petersburg and the Dresden Gallery.

* * *

THERE was placed to-day, in the main gallery of the Carnegie Institute, a portrait in bronze of Edwin A. Abbey. This bust was completed some weeks since by Edward Onslow Ford, of London, and forwarded to the Institute with the hope that it might

The Art Amateur

arrive in time for the opening date of the annual exhibition. Delay in transportation made this impossible. It is not the custom of the Carnegie Institute to exhibit statuary at the annual exhibitions, but there seemed peculiar appropriateness in the exhibition of this important work at this time, in connection with the exhibition of one of Mr. Abbey's most important paintings, "The Penance of Eleanor, Duchess of Gloucester."

* * *

At the Hôtel Drouot, Paris, the art season is in full swing. The Duret sale, conducted by Me. Jual, with Me. Georges Petit as expert, brought in nearly \$15,000 for thirty-six pictures. The principal work, "Les Bergers," by Corot, was sold for \$8,760 to

modern pictures by Chevallier and Georges Petit produced a total of \$8,400. Most of the lots were bought by dealers. Only works by Claude Monet and Sisley fetched relatively the highest prices. Examples of Claude Monet were "La Place du Village," \$810, and "Le Pommier," \$240. A work by Pissaro, "Une Batterie de Blé," fetched \$604. Those by Sisley were "A Saint Mammes," which made \$604; "Le Soir, Fin Septembre," \$1,000; "Le Loing à Moret," \$320; "La Seine à Mammes," \$580, and "Gelée Blanche à Moret," \$244. Other prices made were for Fantin's "La Nymphé," \$171; for Danthon's "La Sieste," \$364; for F. Gerard's "Bouquet de Fleurs," \$260, and for the same painter's "Les Peches," \$140. Lebourg's "Bouival en Eté" made



CABINET OF MARIE ANTOINETTE (EIGHTEENTH CENTURY)

Messrs. Arnold & Trip. "Les Bords de Rivière," by Theodore Rousseau, fetched \$2,960.

At a sale of prints by Maitres Delestre and Robbin the best specimens realized high prices. "Les Hazards Heureux de l'Escarpolette" sold for \$256. A portrait of Miss Farren, in colors, after Sir Thomas Lawrence, by Bartolozzi, brought \$720; "L'Escalade," by Debuourt, \$400; "Annette et Lubin," in colors, \$208; "La Promenade Publique," proof, in colors, \$500, and "Chasseur et ses Chiens," by Oudry, \$290.

In the sale of the Pau collection seven color drawings, representing the "Seven Sacraments," of the Louis XIV. period, were sold for \$720. A fifteenth century "Book of Hours," in vellum, with twenty-one miniatures and borders, brought \$160. The sale of

\$120, and "La Seine à Sainte Adresse," \$124. M. Alard's "Bords de la Seine" fetched \$164; "Une Rue à Bonnières," \$104; "La Seine à Rouen," \$182; "L'Ile Lacroix à Rour," \$182, and "Ciel, Effet du Matin," \$182. For Gerard's "A Bougival en Hiver" \$216 was given, and for Petit's "Veille Ferme au Bord de la Seine," \$120. A signed drawing by Detaille made \$10, a drawing by Cezanne \$84, and "Le Sucre Cœur," by Lepine, \$100.

* * *

MR. CHARLES DOWDESWELL, of the London and New York art firm, has republished in pamphlet form his letter about the New York Historical Society's old paintings, printed in *The Mail and Express* of March 23, 1901. Mr. Dowdeswell's plea for the rescue of some of these early Italian and Dutch master-

The Art Amateur

works from their rapidly proceeding destruction is as much needed now as then, in spite of the fact that within the next four or five years the Historical Society expects to have its new building ready at Seventy-sixth street and Central Park West.

In preparation for this event, with its promised chance to exhibit these old paintings under modern conditions, the Historical Society should begin immediately the task of having the collection passed upon by an expert, new attributions made when needed, and the things worth saving (they are many) duly restored in the best manner. At present, in the quaint old structure at Second avenue and Eleventh street, cracks and dirt are working together for evil, while some of the canvases are in actual danger from the feet or knees of visitors.

* * *

A FEW years ago, the jewel cabinet of Marie-Antoinette figured in the "exposition rétrospective de l'Union des Arts décoratifs." This historical piece of furniture may be regarded as a masterpiece of goldsmith's and cabinet work; perfection has never attained so great a height, never has the art of chasing been more fully developed. The cabinet is divided in two parts—the lower one is arranged in the form of a table with four legs ornamented with bandlets in the centre. The upper part is decorated with four caryatides with Ionic capitals representing the seasons and which are separated by panels of different forms. The groundwork of the article is black and the figures on it are in chased brass.

* * *

MR. RICHARD HALL, the portrait painter, who, though born of English parents, is now a naturalized citizen of France, has arrived in this city. He has commissions that will last him for several months. Among the portraits painted by Mr. Hall are those of Mrs. Oliver Harriman, Mrs. Ogden Mills, Mr. W. K. Vanderbilt, Duchesse de Brissac, Duchesse de la Rochefoucault, Comtesse de Maill, Duchesse d'Uzes and the Marquis de Castellane. Mr. Hall spent several months of the last year with the Trappist monks, of whom he made many individual pictures and groups. Among the paintings which he has brought over with him is a portrait of the Duchesse de Brissac and her child, which was exhibited in the Salon this year.

* * *

WHEN M. Puvis de Chavannes died he left unfinished one of the great frescoes in the Panthéon. The Minister of Fine Arts decided that M. Cazin was the only living artist capable of completing it in accordance with the idea of Puvis de Chavannes. Now that M. Cazin is dead, the Ministry has decided that no one else is competent and the completion of the fresco will await the advent of another Cazin.

* * *

AFFIXING the signature of the artist's name to his picture is, comparatively speaking, a modern custom. Many of the old masters seemed to think it against their dignity to do this. The presumption was that everybody surely must know that the work could not possibly be that of any one else than of the artist who sent it forth from his studio. If I remember aright, but one picture is known bearing the signature of Titian, although, as a rule, the Italians were less chary in this respect than the Flemings. The latter sometimes, apologetically, as it were, put their names outside, on the frame.

* * *

WHEN one considers that it was no uncommon thing for the early Flemish painters to inscribe their names on the frames of their pictures instead of on

the pictures themselves, it must be regretted that so few of the paintings have come down to us in their original frames. Had it been otherwise, they might have given the key to the origin of many a canvas and panel now either doubtfully attributed or declared "anonymous." The practise of painters inscribing their names on their actual work did not become general, in Flanders at least, until early in the sixteenth century. The monograms or initials found on many pictures which for a long while puzzled the critics are known now to be those of the donors and not of the artists.

* * *

REYNOLDS rarely signed his pictures. Indeed, it is said that there are only three known examples of the kind, although probably careful examination would reveal more of them, where his name, originally put in modestly in a dark corner of the canvas, has become obscured by successive layers of varnish. The known signed pictures are "Lady Cockburn and Her Children," in the National Gallery; a portrait of Rebecca, Viscountess Folkestone, at Longford Castle, near Salisbury; and "Mrs. Siddons as the Tragic Muse," in the Duke of Westminster's collection. The story is told that as Sir Joshua finished the last-named picture and added his signature, he bowed low and said: "Madame, I could not lose the honor this opportunity afforded me of going down to posterity on the hem of your garment." The signature is seen on the edge of the mantle of the great actress.

* * *

THE beautiful Moorish house which is shown on the opposite page has just been built by M. Paul de Longpré. It was designed entirely by the artist, who has wisely taken some hints from the old Mission buildings of California. The house is surrounded by two acres of ground, which is most artistically set out in beds of glowing flowers. By the way, one should not miss his charming annual exhibition at the Knoedler galleries. His appreciation of his subject is so great and his knowledge so profound that I doubt whether any other man knows the flower world as well as he does.

* * *

THE ten new panels by Edwin A. Abbey for the Boston Public Library are on exhibition at the American Art Galleries for a fortnight. Mr. Abbey designed them to fill certain spaces in a given room, under special conditions of light, and they must not be expected to produce their full or proper effect until in place on the library walls.

The five panels, finished six years ago, describe the education of the child Galahad, his equipment as a knight by Lancelot and Bors, his installation in the Seat Perilous of the Arthurian Round Table, the departure of knights for the quest of the Holy Grail and the failure of the enterprise at the castle, where, through over-confidence in his own knowledge, the Red Knight neglected to ask a simple question of faith, and left the Fisher King and the court to their doom.

In the new series the Red Knight is taken back to the Grail Castle, where this failure can be retrieved, and his adventures and sorrows are illustrated. At the outset there is the Meeting with the Damsel and her two attendants, who cover him with reproaches for having neglected to accomplish his mission.

The next panel represents the fight between the Red Knight and the Seven Deadly Sins, who have imprisoned the Virtues, a company of maidens. The Knight's entry into the castle, where the maidens have long been expecting him, follows his victory in this combat, and forms the subject of the largest of the new series of panels. Then comes the meet-

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ing of the Red Knight with the monk in gray. The parting of Sir Galahad from his bride, Blanchefleur, on his errand to redeem the King, forms a companion panel to this. In the next painting, the Knight has reached the castle and delivered the suffering King, and over the two hovers an angel, to guide Sir Galahad to Sarra. Riding on a white horse, the Knight is then seen receiving the blessings of peasantry, for he has brought the land out of its bondage. The voyage to Sarra in Solomon's boat is the theme of the next panel, while the last of the series represents a throng of angels, witnessing Sir Galahad's completed work, and the triumph and rest that are his.

It is a little difficult to follow the story, for Mr. Abbey has only chosen certain salient episodes, evi-

tion depicts Van Maerlandt, an old Flemish poet, bedridden and apparently near to death, with his right hand resting on the joined hands of Jan Breydel and Pieter de Coninc, deacons of the tradesmen's guilds of Bruges, and his left hand extended to emphasize his confidence in the prowess of the Flemish army. Outside the open window, in the background, stands a widow—a type of thousands of others bereft by the war. The right wing of the triptych represents Jan Borlunt, chief of the army of Ghent, holding aloft the banner of Flanders, while to the right are shown the arms of Ghent interwoven with those of the Borlunt family, surmounted by the old Flemish device, "Scilt en Vrient" in Gothic letters. Completing the allegory is a monk, dressed in black and white, and



HOME OF M. PAUL DE LONGPRE, AT HOLLYWOOD, CALIFORNIA

dently trusting to the spectator's memory and imagination.

* * *

THERE is soon to be added to the collection of paintings in the gallery of the Metropolitan Museum of Art a Dutch triptych, executed by Jan Van Beers, in 1879, and recently purchased in Paris by Charles T. Yerkes. Apart from its intrinsic value, this painting is notable as the first contribution of Mr. Yerkes to the Museum, of which he is a director. The triptych is nearly seven feet high and is really three paintings in one, being in the form of a folding screen. It was shipped from Paris a few days ago, and should reach New York by the next French line steamer. "Jacob Van Maerlandt Propheying the Deliverance of Flanders" is the title of the painting which Mr. Yerkes has offered to the Museum. The middle sec-

sitting in an arm-chair. In his right hand there is a battle sword. He has trampled upon the arms of Bruges, upon which appears the inscription "Vlaenderen den leen" in Gothic characters. The triptych as a whole is a heroic work and presents graphically a crisis in Flemish history. Mr. Yerkes' attention was called to the picture while he was making a tour of the art centres of Paris last summer, and it impressed him as being a fine specimen of Van Beers' work. He purchased it forthwith, and upon his return to the United States notified General Louis di Cesnola that it was intended as a gift to the Metropolitan Museum of Art. When the picture is delivered in New York it will be submitted for examination to the Art Committee of the Museum, and if accepted it will be added to the collection already on view in the galleries of the institution.

JOHN W. VAN OOST.

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LONDON OR PARIS AS AN ART CENTRE.

Mr. Edwin A. Abbey's arguments in favor of London as an art centre for the American student have attracted much attention and are widely discussed by English and American artists. The New York Herald publishes the opinions of a number of them.

A correspondent of the Herald called upon three members of the Royal Academy to ask them their views on the matter. The names of the gentlemen with whom he talked are so well known that comment on their personality and works is superfluous. They were Sir Laurence Alma-Tadema, Mr. John McWhirter and Mr. Marcus Stone.

He found Sir Laurence making the best use of the light in his magnificent studio at St. John's Wood.

"My answer to your question," he said, "is short, but I think it will be to the point. We have resident in London to-day, among others, two great American artists—Sargent and Whistler. Has Paris two American artists of the same rank living there?"

Mr. John McWhirter, whose landscapes are always a distinguishing feature at Burlington House, went into the subject more fully.

"Mr. Abbey's interview raises a most interesting question," he said.

"The conditions of London and Paris are essentially different. Paris is more artistic—that every one admits—but it is also the home of tradition.

"American students there lose their individuality and follow in a track marked out by the great French masters, whose genius so impresses youthful minds that it becomes most difficult to strike an original line. The student is driven into assimilating not only the methods of the French school, but its atmosphere, and he becomes far more a French artist than

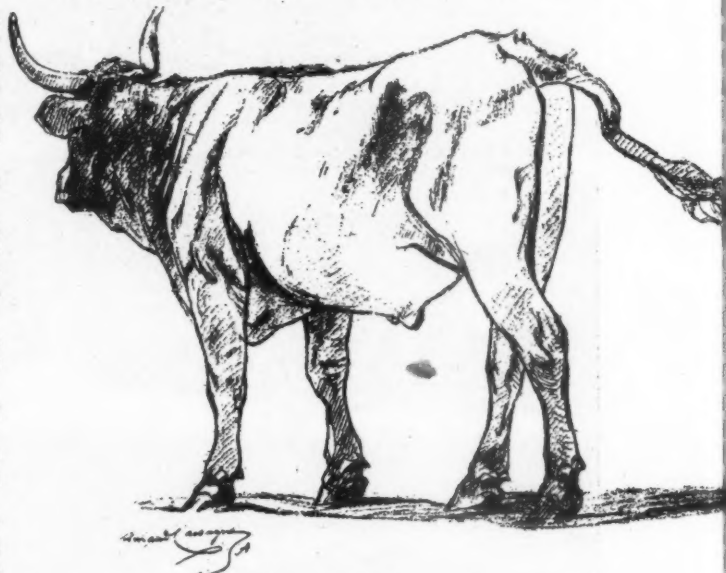
could an American in London. The effect of study, I think, is different here. Originality is encouraged at the Royal Academy schools, which are free. The student receives the benefit of instruction from many, whereas in the Paris atelier he is more or less under the domination of one influence.

"Members of the Academy take their turns in attending the schools, and the young artists are recipients of criticism and commendation from men whose methods vary widely, but each of whom gives the student something of his own individuality.

"It is a far more difficult method, I think, for the student, but if he has ability it is bound to manifest itself and bring him through with flying colors, with whatever originality he may possess stimulated, not lost.

"He is taught to depend more upon himself. We cannot paint the sensational pictures that the French artists are so fond of. Battle scenes on big striking canvases are not in harmony with English art, but we can paint nature, which is not violent and not sensational. In this, I believe, the English artist is superior. He is honest, true and natural in his work."

"London, undoubtedly, has much to offer to the



American art student." That, Mr. Marcus Stone said, was his opinion.

The most important statement Mr. Abbey made was that the atmosphere of London was much more national to Americans than that of Paris.

"In London," he said, "the young American student finds the reflection of his own country's history. He is in sympathy with the life of the people and understands them. Similarity of language, customs and ideas means much to a beginner and preserves the national spirit. There's always a hearty welcome here for young American artists—more so, I think, than anywhere else.

"They are more receptive, more energetic, more original than we are. It is this originality that is encouraged in a greater degree by the methods pursued here than by those of the French masters.

"We have three great American painters in London, whose work is proof of this assertion. I mean Sargent, Abbey and Frank Millet.

"In Paris the young student is oppressed by the magnitude of the art surrounding him. It crushes his individuality and he emerges half a Frenchman, or perhaps more than half. All his pictures show the domination of the French school, and speak to



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us of France, not of America. They do not tell us anything about America.

"In London the atmosphere preserves the best characteristics that the American student brings here with him."

Mr. Julian Story, who is in Philadelphia, where he was asked for his opinion on the subject, said: "The careers of Sargent and Whistler have been cited to prove the superior advantages of London over Paris as a field of work for American art students. Now, they would seem to prove exactly the contrary, for both these artists developed in Paris and neither gravitated toward London until his reputation was made."

"I have always supposed that Paris was much better provided with schools for young students than London. Many young Englishmen go over to Paris to study. I see no reason why London should supersede Paris, unless there has been a great advance in that city of which I am not aware. At Paris there is the advantage of a tremendous movement in art—there are more exhibitions going on and there is the influence of great activity in painting. London is a very difficult place in which to obtain a decent studio. In Paris the student can live cheaper, there is a cleaner climate and a brighter light to paint by."

Mr. John W. Alexander, Mr. Thomas W. Wood, Mr. Frederick Dielman and Mr. J. G. Brown were seen by a Herald reporter in New York. Their opinions can be considered representative of American artists, and probably reflect the general view. Mr. John W. Alexander has only returned to this country recently after many years' residence in Paris. Mr. Thomas W. Wood was for years the president of the National Academy of Design. Mr. Dielman is now the president of the National Academy of Design, and Mr. J. G. Brown the president of the American Water Color Society.

"Mr. Abbey and I are of one mind on the absurd tax upon foreign art," said Mr. Alexander, "but I must disagree with him in his published views expressing preference for London over Paris as a centre for American students. To my mind there are many reasons why a student should choose Paris. In the first place, where else will he find such art collections? It is surely from the studies of these

masterpieces of ancient and modern art that the student profits most. Paris, too, is the center toward which artists of all nationalities gravitate. There you will find all schools represented at their best. Again, in Paris there is the artistic atmosphere; thousands of students congregate there, while scarcely any go to London.

"London does not possess a congenial art atmosphere. I notice in to-day's Herald that Sir Laurence Alma-Tadema mentions two great artists—both Americans. Sargent and Abbey make their homes in England. Whistler's studio is in Paris. You do not hear of the great artists of this country or abroad on the Continent sending their paintings to the Royal Academy, but artists the world over send them to the Salons."

Mr. T. W. Wood took a decidedly different view. "I should say that if it came to a choice the American student should by all means go to London instead of Paris to study art," he said, with emphasis. "Paris crushes originality and individuality. The student is swallowed up in the vortex and becomes a copyist of some local favorite of the day. It is an unhealthy atmosphere. Art there seems to be conspicuously represented by fads and freaks. London, on the other hand, is the place for the Anglo-Saxon. Its influence is honest and sincere."

"There doubtless are advantages about London," said Mr. Frederick Dielman, "but when you consider the question from all points of view, Paris is the more desirable. It has its world-famed collections, its excellent schools, and is the recognized art center. To be sure, the claim may be made that the eccentric in painting is conspicuous there, but the student, where all schools of art are so efficiently represented, can surely choose for himself. If he has the ability he will not be lost in the crowd, nor will he develop into an imitator. For the time he may adopt the style of his master, but he will find himself in the end to be the gainer."

Mr. J. G. Brown took a middle position. "As I have not studied either in London or in Paris, I am afraid that I cannot add anything of value to the discussion," he said. "Doubtless there are merits in the claims of both cities, although the burden of opinion seems to be in favor of Paris. But what is the matter with America? Some of our greatest artists have known no other school—for instance, Winslow Homer. Where will you find his equal on the other side? I'll tell you where the difficulty lies—too much attention is paid to foreign art and too little to American."



ANIMAL PAINTING—DOGS



THE young people who are naturally inclined to paint animals imagine that it is not practicable for them to work from life, and they turn to other things. Now, next to still-life, there are no models more accessible and more tractable than some of our domestic animals. Let us begin with the dog: he is most easily taught to obey, and will, without fear or reluctance, follow us to the highest studio and pose for us—never embarrassing us by showing constraint or fatigue, like the human model. His positions are more limited, but they are always natural.

If expediency drives an amateur to painting a favorite dog before having the necessary practice in drawing from the round, he may have it photographed in an easily assumed position, and copy form, light and shadow at his leisure, enlarging, if he likes, by marking off corresponding squares. Afterward he can place the dog in the same position and, nearly as possible, in the same light, and the painting from life may begin. The photograph must be kept constantly at hand for reference. Surroundings in this case, as in all others of portraiture of animals, must be low in tone and altogether subordinate, in order to give the subject prominence.

The management of light as well as outline has a great deal to do with form. Carefully study its distribution and its several degrees, and modify its tones to suit the local color. If this is black, the lights and the gray half tones will be bluish and the shadows warm. If dark reddish brown, the lights and half tones will be purplish and the shadows of a somewhat madder-like warmth. If Light Yellow Brown, the lights will be a pale yellow or gold and the half tones greenish, merging into the transparent Raw Sienna tone of the shadows. For the respective half tones prepare first a gray from the complementary colors Terre Verte and Madder Lake; then modify with Cobalt or with Naples Yellow as may be required. These principles apply equally to oils and to water colors.

The shorter the hair of the dog, the more thoroughly the frame and its clothing of muscle must be appreciated, but smooth coats are not difficult to treat. Use the largest brushes that seem manageable—flat hog-hair for oils and good springy red sable for water colors. Carry them over the surface to suit the rounding of the muscles and the direction of the hair; but it is important that the student should remember that individual hairs are not seen at any distance, and there must be no attempt to produce them, even if the painting is life-size.

The coats of shaggy dogs require more skill in handling. Ruskin writes the following about a dog in the Louvre, painted by Veronese: "He gives the copyist much employment. He has a dark ground behind him, which Veronese has painted first, and when it was dry, or nearly so, struck the locks of the dog's white hair over it with some half dozen curling sweeps of his brush, right at once and forever. Had one line or hair of them gone wrong, it would have been wrong forever; no retouching could have mended it. The poor copyists daub in first some background and then some dog's hair, then retouch the background, then the hair; work for hours at it, expecting it to come right to-morrow—when it is finished. They may work for centuries at it, and they never will do it."

Ruskin was probably mistaken in supposing that the background was allowed to dry at all first. A

master who was able to give those sweeps of the brush had no fear of disturbing a wet background by making corrections; and the white of such strokes would not have been injured by taking up the undertint; it would have settled more kindly and naturally upon it, producing the matchless effect described. There are not many good pictures of dogs that even a Veronese could have produced with a half dozen sweeps of the brush, however carefully the background was prepared. The dog is really subordinate in the picture—he is between two children, and they are given greater prominence—otherwise he might have received more attention; but he might not have shown the master's skill so strikingly.

In attempting what Ruskin calls "sweeps of the brush," there must be no nervous idea of despatch; neither must there be uncertainty and faltering. It is much like flourishing with a pen; the best work of this kind cannot be imitated by reckless dash or by slow, laborious effort; it demands the readiness and ease that belong to a disciplined hand.

If a reasonable amount of time has been spent in using the crayon to copy the straight and curling hair that plaster models of various subjects offer, there will be little difficulty in bringing the brush to do justice to any sort of hairy coat. Do not presume that shagginess will conceal muscular development. It may on some lines, perhaps, and then, at some pretty turn, you are committed to a bit of satin-like surface that will quickly reveal any shortcoming. With the various spaniels, this is especially noticeable. There are a few dogs that hail from the Arctic regions whose bodies are rather suggestive of bags of wool, but their heads and legs may be as neat as those of their Southern relations.

In painting a dog life-size, the eyes should be studied as in human portraits. The color varies greatly, and there is a peculiarity about the iris which is puzzling to those accustomed to studying the human eye only. The double set of muscles forms two distinct rings around the pupil, the outer one being the lighter. The curve of the eyelids has much to do with expression, and the tinting of the lachrymals must not be overlooked. Attend well to the delicate texture and coloring of a protruding tongue, to the jetty and coral tints about the jaws, and to the ivory teeth.

THE DECORATING OF COURDS WITH PICTORIAL DESIGNS

THE engraving of gourds is very effective and very simple and only requires one tool—Maier's fish-tail carving tool. The size best adapted for this work would be a 1/8-inch, No. 39. The tool is about seven inches long, which is a little too much for our purpose. To overcome this, break off three inches of the cutting end. This can be done by filing a notch all around the part to be broken, then snap it off. This piece should be fitted into an engraver's handle; one that is partly cut away would be the best, or a large cork might be shaped like a cone and a notch cut along the length of it and the tool secured with sealing wax. The back of the tool will be upon the lowest side.

Pen-and-ink drawings are the best for this class of decoration. Those that have a free, open line are the easiest to do—in fact, line decoration of any description can be successfully carried out. The gourd should be thoroughly cleaned with spirits of turpentine and wiped dry. Then the design should either be drawn direct upon the gourd or transferred. If the latter is resorted to, transfer paper should be used; or the back of the drawing can be rubbed all

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over with a soft pencil. The part of the gourd to receive the design should be covered with a thin coat of beeswax dissolved in turpentine. This ground should be allowed to dry thoroughly. Then the drawing is fitted to the gourd by cutting the paper and smoothing away the creases. The design is then fastened down securely with modeling wax.

Another method: The drawing can be worked over line for line with an H B pencil. The design is then placed face down upon the prepared ground, and gently, but firmly, rubbed with the thumb nail. The paper will stick to the ground, therefore it will not need fastening in any other way. The design can be peeled up at its corners from time to time to see the progress of the transfer. This latter method is only admissible when the reversing of the drawing makes no difference. The design must be redrawn with water-proof ink and all corrections made. When the ink is thoroughly dry the work is ready to be engraved.

The engraving tool, as we will now call it, is held so that the handle rests upon the heel of the palm of the hand, the thumb resting upon the gourd to guide the tool and give support. The cuts should not be deep, but when a line is wide it should be cut from each side till sufficient width is obtained, only cutting to the outer shell, not the pith. In making these cuts they should commence with the least scratch and terminate with the same, the strength of the line being indicated by the width in the middle as seen in good pen drawing. These engraved lines can be colored by using water-proof colored inks, or they can be filled with a composition of glue thoroughly rubbed up with dry pigments. This is put into the lines with a spatula. The superfluous color should be cleaned away before the composition is dry, as after it is thoroughly set it is liable to chip out.

The above described methods can be used very effectively in floral decorations, filling the various lines with different colors, arranged in such a manner that when the gourd is slightly scraped away with a piece of glass it will become a part of the design. For example: When a flower that is simple, like the ox-eyed daisy, is used the outline of the

petals can be made with two cuts. The middle of the petal is then scraped away and several lines are cut in it. These lines are to be filled with yellow. The eye can be picked out with the point of the tool, and the spots filled in with brown, then partly scraped, the darker parts charred with the pyrographic tool to give roundness. Shadows may be put in in this way when desired.

For a dull finish use celluloid varnish, or polish with beeswax. If a gloss is desired, mastic varnish can be used. For a very high gloss, flood with spar varnish. This latter will take several days to dry.

In painting the lights on water, whether they be reflections or from direct rays, the color should partake somewhat of the quality used in painting the local tone of the water. If the water is blue, the crest of the wavelets may be a rather blue white; or if green, a greenish tint is suggested.

SICCATIF is used with oil to dry the paint. In the proper proportion it is very good for this purpose. Siccatis de Courtray is employed by many great artists both in Europe and America. The proportions are one drop of siccatis to five of oil. Siccatis de Harlem is not so strong a dryer, and is mixed with one half oil; or it may be used pure as a varnish. A good siccatis is supposed to preserve the color.

THE oil colors used in painting the red inside of a watermelon are madder lake, yellow ochre, white, and a little ivory black for the local tone. In the lighter reds add vermilion and substitute cadmium for yellow ochre. For the shadows use raw umber, madder lake, yellow ochre, and a little ivory black. The brown seeds are painted with bone brown, white, cobalt, a little yellow ochre, and madder lake. The white rind is slightly tinged with warm green. The colors used are white, yellow ochre, a little madder lake, a little ivory black, and cobalt. Paint the effect from nature and draw the seeds carefully in parts, burying them in the pulp, or showing the outline, though never too distinctly.



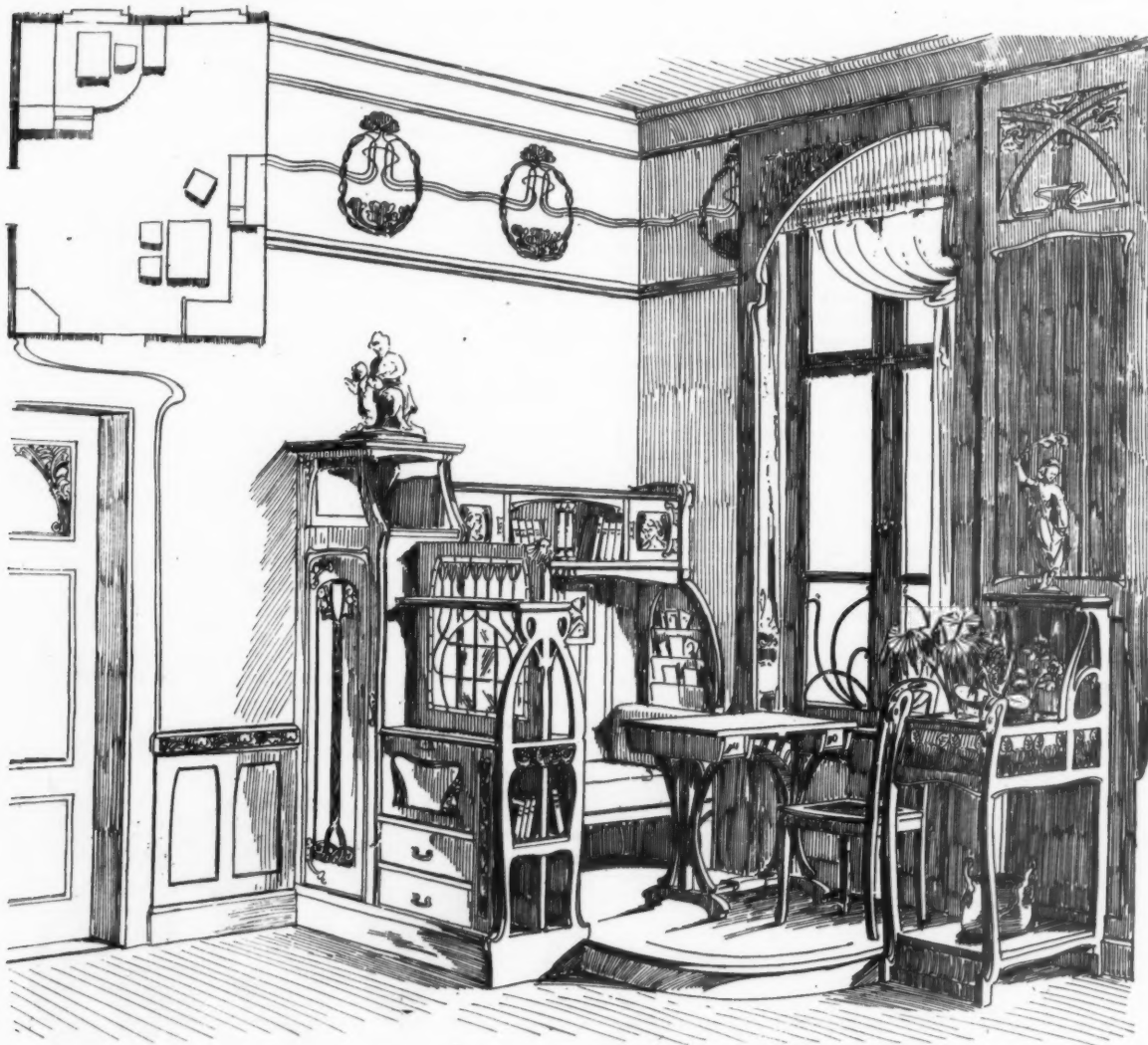
DOGS. FROM THE PEN DRAWING BY KROMBACH

THE ART OF ILLUMINATION

BEFORE proceeding to the actual work, it will be well to understand what the nature of the colors already chosen is, whether unmixed or combined with others, in order to form the different colors and tints required by the design. We will begin with the yellows.

Lemon Yellow is a vivid light yellow, nearly opaque, serving to lighten many of the other colors

transparent pink, very delicate in character, but effective on account of its purity. When lightened very much with Chinese White it forms a more delicate pink than any other red. Orange Vermilion is a bright scarlet red of great value, opaque, and can be used to advantage either by itself or mixed with white or other colors. Vermilion is a powerful opaque red, of a much deeper and more crimson tone than orange vermilion, but of the same general character. Indian Red is a deep, dull, opaque red, very useful by itself, and in some combinations. It is



ARRANGEMENT FOR A ROOM IN "L'ART NOUVEAU" STYLE

by mixture, and answering by itself for sharp, bright lights, even upon gold. Cadmium Yellow is a deep, rich, glowing yellow, semi-transparent, of great power, both alone and in combination. Gamboge is a bright, transparent yellow, working well in washes, and useful in mixing, glazing, and sometimes laying under other colors.

Of reds, Crimson Lake is a rich, transparent color of great depth and strength, washing well, and mixing usefully with many other colors. Carmine is a beautiful transparent red of great brilliancy, working best by itself, and although brighter, not so generally useful as crimson lake. Its brightness may be enhanced by laying a wash of gamboge on the paper, and the carmine over it. Rose Madder is a light

very powerful, and in mixture with lighter colors must be used with caution lest it outweigh them.

Of the blues, Cobalt is the lightest. It is a nearly transparent color, mixing well with white, and forming a pale blue corresponding in clearness and delicacy to the pink of Rose Madder and White. French Blue is a much deeper color, rich and transparent, mixing well with white to form blue grounds, and making with different proportions of crimson lake purples of great depth and beauty.

Emerald Green is a bright semi-opaque green of much importance, although it must be used sparingly in a design to obtain its greatest value. Oxide of Chromium is an opaque, deep, dull green, sober but rich, making good backgrounds by itself, and mixing

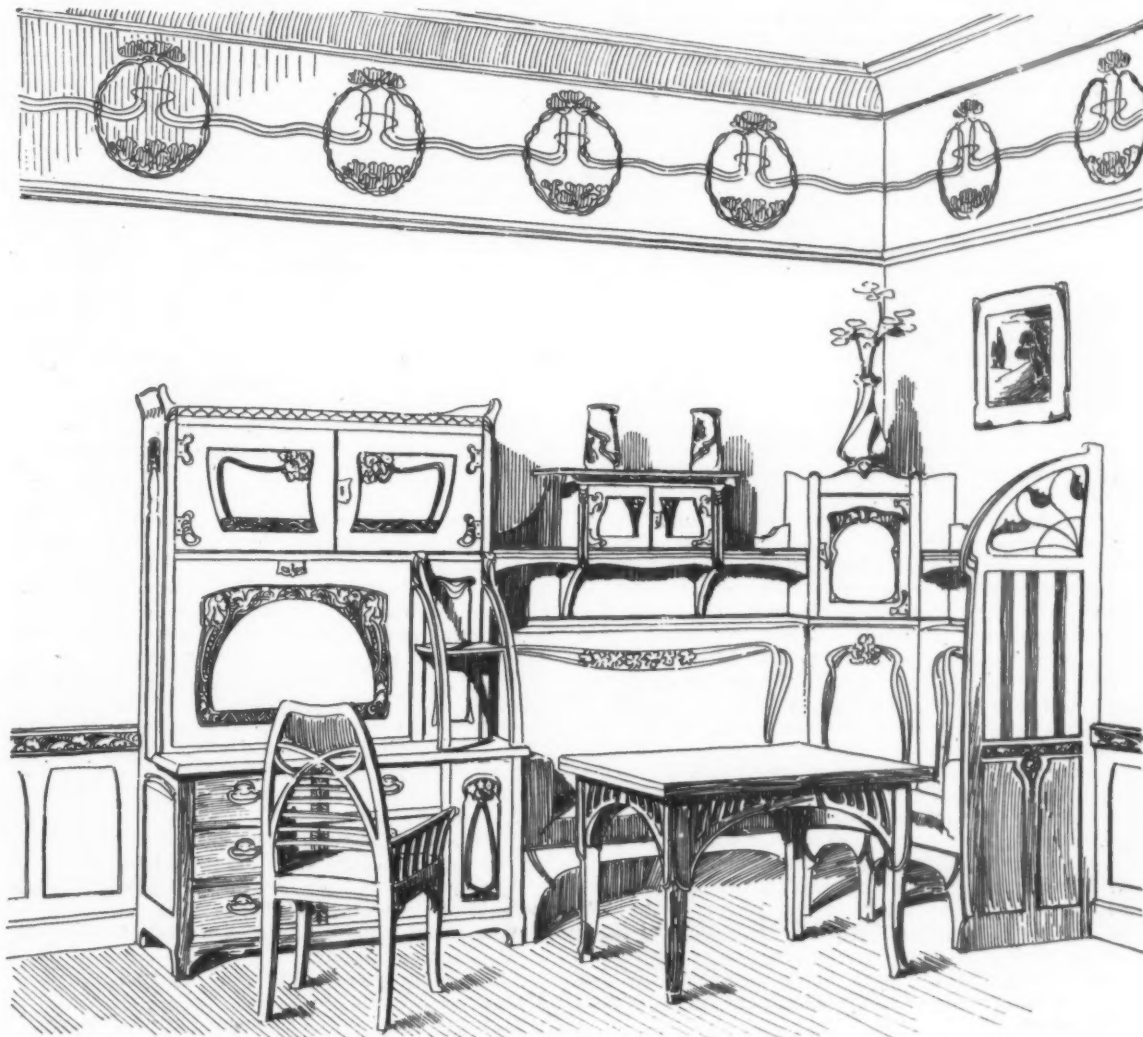
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well with lemon yellow, Emerald green, and some other colors.

Burnt Sienna is a deep, rich transparent brown orange color, working well by itself, and serving to modify many other colors. Vandyck Brown is a transparent deep, clear brown, which works well, and is the most generally useful of all the browns for illumination.

Lamp Black is a solid and dense black, drying "dead" or without gloss, and having no tendency toward brown. It is a perfect black.

illumination can be practised with a very much smaller outfit. You can with a common pen and black and red ink produce ornamental lettering in very good taste, provided you have the taste. Add to this a cake of India ink and one of vermillion, with a brush, and a great deal more can be done. If besides these you indulge in the luxuries of a cake of French blue and a saucer of gold, you will be able to produce gorgeous work at slight expense except of time. An idea of what may be done with red, blue, black and gold is shown in the illuminated initials



ARRANGEMENT OF FURNITURE FOR A DINING-ROOM IN "L'ART NOUVEAU" STYLE

Indian ink is too well known to need description. By itself it dries with a gloss, and it is useful in illumination for outlining, mixing with lamp black for lettering, etc., for making grays by washing or by mixing with white, and for combining with other colors to sadden them.

Chinese White is used more than any other color, running throughout the whole work. It is mixed with all colors to make them dry flat and with a "bloom," and to lighten them to a proper tint, and also by itself for delicate lining and dotting on all colors in finishing up the design.

This will be found a sufficient list of materials, and experience will prove that there is nothing superfluous in it. It is quite true that what may be called

given as one of the working supplements in a back number of *THE ART AMATEUR*. But being supplied with the colors and appliances which have been described, you need not fear to undertake the very best work which your knowledge and skill may be capable of achieving. Every article in the list is chosen with reference to its actual utility and the comfort and convenience it will afford you in working.

We will suppose you then supplied with what is requisite, and ready to begin work. Here may be repeated what was said at the outset, that in order to have any prospect of doing really good illumination, you must begin by copying what was done by the men who devoted their lives to the art. The original work may not be within the reach of every one, but good

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copies of it, so far as form goes, with descriptions of the color, and in many cases the color itself, at least to the extent that chromatic printing is able to show it, have been published in such numbers that they can always be obtained by those who so desire. Do not copy modern designs until you have studied the ancient sufficiently to have acquired judgment. Doubtless there are good designs of the present time, but they are seldom seen, a very large proportion of those given to the public being entirely unworthy of notice, mere scrap-work, incoherent and chaotic—"without form and void."

If you have in your possession the example which you wish to copy, you can begin at once by tracing it. Following the lines carefully throughout a design helps to make you familiar with the forms perhaps as much as any other practice. If the design is so circumstanced that you cannot be permitted directly to trace it, you must make your first drawing on ordinary paper, carefully comparing with the original and correcting as you go on until it is satisfactory; then make your tracing from that. While tracing you can by shifting the paper and otherwise make little corrections which may be needed. Now prepare the paper or board for the finished work. If you use paper, dampen, stretch, and fasten it to the board, as for ordinary water-color work; if vellum, do the same, and then give the surface a slight wash of water with a few drops of liquid ox-gall added; if you use heavy London or Bristol-board damping is not necessary. Lay your tracing upon it in the proper place, being careful so to arrange it that the T-square when moved along the side of the drawing board will coincide with the straight horizontal lines of the design, in order that it may be afterward used in ruling them, and by means of the set square doing the same to perpendicular lines. Fasten the two upper corners of the tracing paper in any convenient way, by pins or wax. Slip the transfer paper under it black side downward, and go firmly but not too heavily over every line with your tracing point, lifting up the tracing occasionally to see that you are going on right and missing nothing until it is completely shown in faint lines on the surface beneath. This being done, remove the tracing, and make all your outlines firm and satisfactory with a fine pencil, or if it is very intricate and elaborate, with the indelible brown ink; this makes a pale brown line, which when dry may be wetted and worked over with color without danger of disturbing it. Straight lines you will rule with the pencil or mechanical pen and straight edge.

Having got so far, if there is any body of black text, finish that completely before going on with any other portion of the work, being careful while doing so not in any way to soil or grease the other parts of the paper.

Here comes up a question of the use of gold. If you intend to employ gold leaf in your work, it should be put on now and the burnishing done before any of the color is laid on, for if the burnisher rubs over any of the tints, both it and they are liable to be injured.

Recipes by the score have been given, and many hundreds of pages written to teach the illuminator how to handle and apply gold leaf. They may be briefly summed up as follows: The gold comes in small books, each containing twenty-four leaves, rather more than three inches square. For attaching it to the paper or vellum sundry preparations are sold by the dealers, such as "water mat gold size," "burnish gold size," etc. There are also recommended for the same purpose, white of egg, gum-arabic and gelatine dissolved together, gum-arabic, gum-ammoniac and Armenian bole (a kind of red earth) ground together in gum water, and many

other adhesive mixtures. With one of these you paint over solidly the place you wish to gild. Take your book of gold and cut the pieces of such size as may be necessary, the most convenient way of doing which will be to use sharp scissors and cut through paper and gold together; the gold will adhere to the paper at the cut edge, and you can handle both together. Moisten either with water or by breathing upon it the ground which you have already laid, and the gold being applied thereto will at once adhere, and may be softly pressed down with a little wad of loose cotton, and left to dry, after which it may be burnished.

The modifications of this process are almost innumerable, but they are all essentially the same, and this is the substance of the whole. After carefully studying which, and as many other instructions of the kind as you can meet with, you are strongly recommended to let gold leaf alone. You will probably gild parts of your nose, your eyebrows, and other convenient portions of yourself, besides liberally decorating the circumjacent regions with gold leaf, before you get the intended place properly covered. The knack of handling gold leaf, simple as it appears in the hands of an ordinary workman, is only to be acquired by much practice, which in your case may be better applied, and there is no doubt that you will succeed in producing a much better result by using gold in the form already described. This being decided upon, you may apply the gold, like the colors, at such times in the progress of the work as may be most convenient with regard to its surroundings.

The greater part of the color in good illuminated work is body color—that is to say, color mixed with white and laid on solidly, like oil paint, instead of being used in transparent washes. This gives it a special charm, from the peculiar "bloom" of the flat grounds contrasted with the brilliancy of the burnished gold, and the depth and richness of the color which is used transparently in some places. In beginning to color the drawing, you will be called on in the first place to mix the flat tints, which are the foundation of the work; and as helping to this end, and as a general guide to the behavior of the colors in combination, a description is here given of a number of mixed tints which will be very generally of use:

BLUES.—A somewhat dark blue for grounds is made by French Blue and Chinese White.

A perfectly pure light blue without any gray tinge is made of Cobalt and White.

A beautiful turquoise blue of Cobalt, a little Emerald Green and White.

REDS.—The purest light pink is made of Rose Madder and White.

A strong deep pink of Crimson Lake and White.

A warmer pink, running from scarlet through coral pink up to a light flesh tint, is made with different proportions of Orange Vermilion and White.

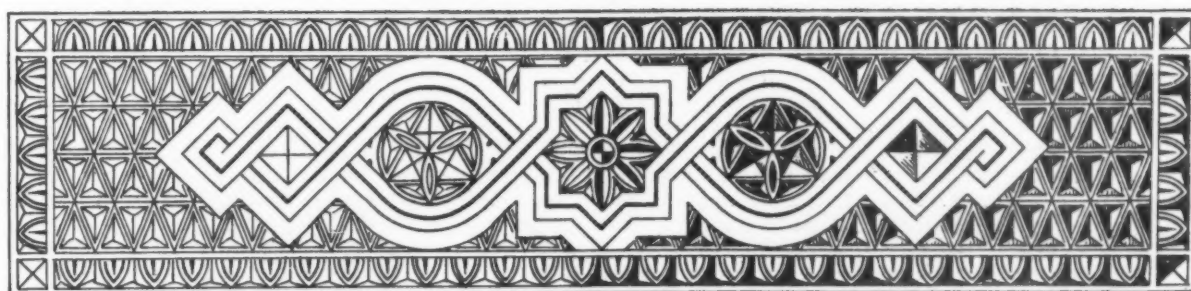
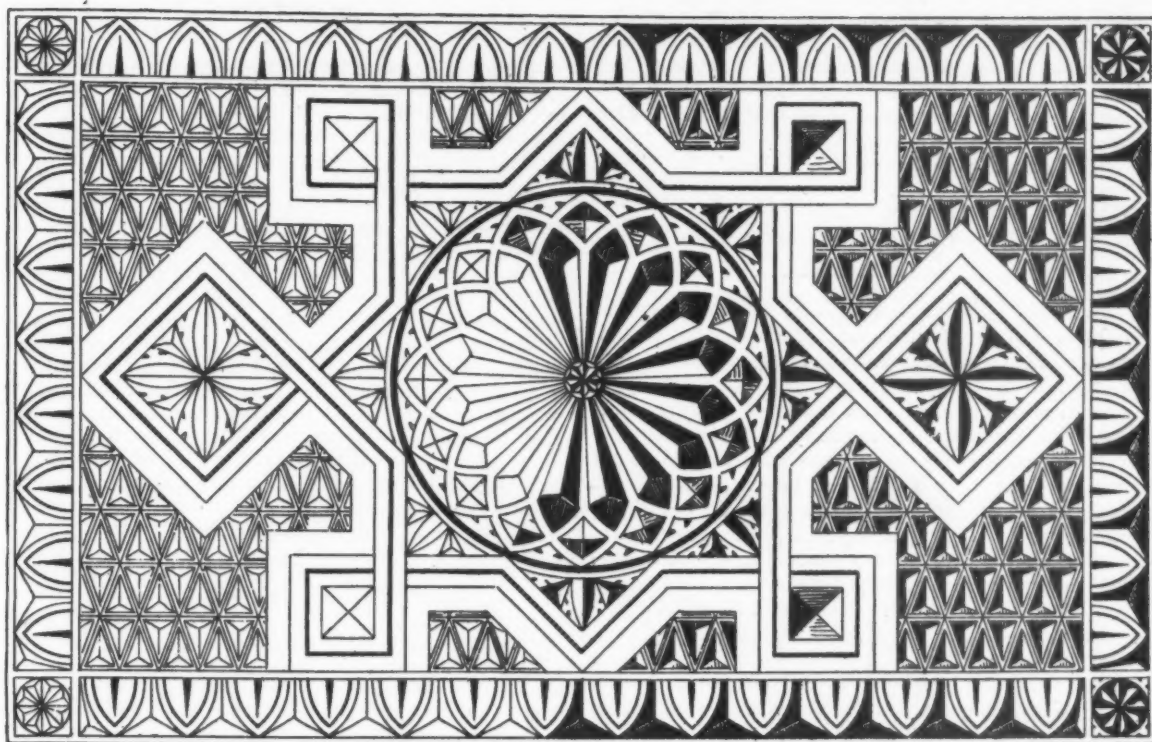
Other occasionally useful pinks may be made with any of the reds and white.

Indian Red, Vermilion, and Orange Vermilion do not need white to make them opaque. Indian Red either by itself or mixed with Carmine, Cadmium Yellow, or other colors, makes a rich deep red for backgrounds, of a chocolate or russet hue, according to the color mixed with it.

PURPLES.—The richest deep purple is made with Crimson Lake and French Blue in varying proportions and White sufficient to bring it to the right tint.

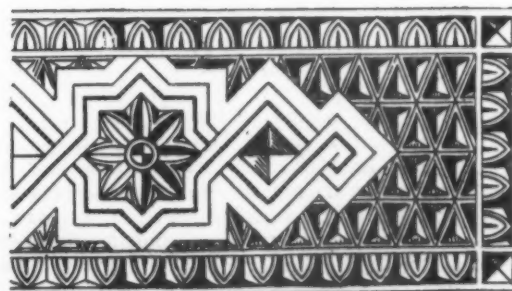
For a light purplish or lilac tint take Rose Madder and Cobalt with White.

GREENS.—A pure light green tint is made by Emerald Green and White.



Decoration for a Box in
Chip Carving

By Charles Somerville



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A warmer Apple Green by adding Lemon Yellow or Gamboge to the above.

Oxide of Chromium, either by itself or mixed with Emerald Green, Lemon Yellow, or Cadmium Yellow, forms a background, on which diapering, dotting, lining, or ornamentation of any kind in gold is very rich and harmonious.

Rich and useful browns may be made by almost any mixture in which warm colors predominate. Unless at least one of the colors used is opaque, they must be mixed with white if for backgrounds.

BRUSHES.—For anything except work on very fine lines or surfaces, large brushes are apt to be recommended above small ones as tending to give breadth and strength of style, as well as that simplicity of execution which is the chief charm of ceramic painting. This directness or simplicity of stroke is usually attained more easily by the use of flat-end brushes than by round ones, the flat brush widening out easily to cover a surface changing in width at different points (a curving rose-petal, for example), thus accomplishing, with smooth execution, at one stroke, the work that would require several strokes of a round-end brush, and be less smooth in effect.

In cases where a single fine line is desired or a narrow surface is to be covered, the round-end brush, coming naturally to a fine point, would seem to be the proper implement to use. But even here a great deal may be accomplished by the use of the flat brush applied *edgewise*, and many painters execute the most delicate lines in this way.

Round brushes are used very commonly and satisfactorily in the application of gold. The brushes technically known as Gilding Brushes are slender, round and long-haired. In trying to use them most beginners will find the length of the brush an embarrassment; but practice overcomes this difficulty, and one soon learns that the long-haired brush will do more execution at one stroke than the short one.

Many amateurs, however, even without using a wheel, gild quite satisfactorily with the short-haired brush, which requires less practical touch. To run a fine line round the edge of a plate, load with gold the *side* of a rather large brush, and hold it steadily against the plate, causing the latter to revolve by the motion of your left hand.

There is one class of brushes that can be put to diversified use often unsuspected by the amateur painter—the short, round, stubby brushes known as Fitch Hair Stipplers. The Deerfoot Blender is only a larger variety of this brush, with the end cut to simulate the slant of a deer's foot. Its use, in finishing the process of "tinting," is well known, and the smaller sized stipplers just mentioned can, of course, be used for similar work on small surfaces suited to the size of the brush employed. This method may be employed also in rapid painting and, to great advantage, for large flower leaves of naturally rough surface; for an expanse of water in a landscape view, for cloud reaches, and a hundred other effects which suggest themselves in the progress of the work. These stipplers are also of great use in gold work, for clouded or spattering effects. They are sold by the dozen in assorted sizes, and the entire box is a useful studio accessory; but Nos. 2, 5 and 8 are perhaps the most desirable sizes for general painting, and the "two-quill" stippler for using upon small tinted surfaces.

THE MAKING AND DISPLAY OF A SMALL COLLECTION

THERE is no branch of art manufacture so tempting to the collector of moderate means as that which is covered by the general designation of *Keramics*. And to the collector who is not at the same time a student of any particular epoch no other work of the potter can compare for attractiveness with the porcelains and more ordinary wares of China and Japan. Considering the variety of their decoration, their picturesque or graceful forms, the splendor or suavity of their color, there are few classes of objects better suited to the decoration of a room. They furnish a curious and important subject of study sure to grow in interest as more data concerning them are collected, and, at the same time, a well-chosen collection is a very safe investment. There is, plainly, no great need to defend a hobby which may be at the same time pleasant, profitable, and instructive; but some hints on the best ways of making it so will not, it is believed, be thrown away on a large number of our readers. It is as possible to make mistakes in collecting and disposing of potteries as in anything else, and many of these mistakes are avoidable. It is true that no one can acquire the faculty of telling a really first-rate piece from one not much inferior artistically, still not nearly so valuable, without experience; yet some things may safely be recommended to the beginner, while others he may well be advised not to touch, and the subject of the best way to display a small collection is one on which a great deal of advice may be proffered and taken with none but the best results.

We would not, as most collectors do, discountenance the forming of a miscellaneous collection, to begin with. To expect a man who has just become interested in *Keramics* to confine himself to blue and white alone or to solid colors only is to expect too much of human nature. In all probability his first year's acquisitions will include European as well as Eastern porcelains, Persian as well as Italian faïences, and Mexican or Zuni terra-cottas as well as Greek or Etruscan. It does not require any extravagant outlay to obtain a few specimens of each of these wares; and, while he will, in time, come to be specially interested in the products of some one country or time or kind of *Keramics*, it is as well that he should begin with a general view of the subject, such as can only be gained by making a little collection of the most comprehensive sort. Still, as has been intimated, the beginner will very soon come to prefer Chinese and Japanese porcelains to all other *Keramic* wares for the reason that they are far superior artistically to anything else that he can get for the same money. We will take it for granted, then, that they will form the bulk of our small collection, and will try to explain how they may be used to the best advantage in the decoration of a room, before considering how to dispose the specimens of other wares.

No matter how varied, all Chinese and Japanese wares have a strongly marked general character, and may therefore be kept together if desired. This is the more feasible because their colors are usually softly toned and harmonize with one another in combinations which, in the case of other objects, might be very disagreeable.

The difficulty comes in the choice of a background. That which will suit a specimen of celadon will not equally suit one of coral red, and the background which will set off a piece of any solid color to advantage may not answer for a piece of decorated egg-shell ware. Fine quality of surface being one of the greatest merits of fine porcelains, the nature of

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the surface of the background cannot be disregarded. Thus, it may be asserted broadly that glass is too like the glaze of fine porcelains to be brought into juxtaposition with them, while anything of a coarse and gritty nature, like distemper, would perhaps be felt to make too strong a contrast. The purpose of a background is to give prominence to the object to be displayed, and that can only be done by contrast. Of all backgrounds, plain plush or felt of maroon or dull "old gold" is the safest, for these colors go well with almost anything. There are, however, decided exceptions, the most marked of which is in the case of blue-and-white, which absolutely refuses, in grouping, to mingle amicably with other colors. It can of course be combined with pure white, which is no color. Black is also said to be no color—to which we may except; but blue-and-white pieces do not go

In small collections, however, it is not at all desirable to attempt such arrangements—there are sure to be missing links which will create unsightly gaps.

The mantel or over-mantel offers the best position for the display of a small lot of porcelains. They require a good light, not too strong. A bright-colored vase may be very effective as decoration in a dark corner, but it cannot, itself, be well seen there. Next to the mantel the middle of the opposite side wall is the best place to fix a few shelves or place a cabinet with open parallel sides for them. A Chinese cabinet "en etagère," in carved teakwood or dark-colored Sidon rose wood, is just the thing. If there is no over-mantel, a small cabinet of this sort may, with a little ingenuity, be made to take its place.

A little advice about buying may be given here. The beginner will do well to buy a few specimens of



PEN DRAWING OF THE RIVO ALLA GUIDECCA. BY MEYER-CASSEL

well with black or black and white. Often the charm of a beautiful group of blue-and-white is completely lost by the proximity of a piece of strong color.

Solid colors generally combine well in grouping, but it is advisable to separate positive, like imperial yellow, lemon yellow, coral, robin's-egg blue or turquoise blue by broken colors, such as sang-de-bœuf, minton yellow, dark green, gray, olive, tea-green, any of which colors may safely be put side-by-side without creating a discord.

In large collections it is charming to see a separate case devoted to the gradations of one color, for instance to sang-de-bœuf, with its many gradations, from bright red to "peach blow" and "ashes of roses." Again one may run the scale from imperial yellow to lemon-peel and so on, in grouping pieces of "solid color" from the strongest to the weakest.

artistic but cheap modern Japanese wares first. Some of these are cheap enough for use as kitchen ware yet artistic enough, if only they were rare, to go into a cabinet of fine pieces. Five dollars spent on modern Japanese stonewares, a common Chinese ginger-jar, a bit of Banko-ware and the like from one of the Japanese shops will not be thrown away. Those pieces should be compared with the common American or European wares which are to be found in every house, and, dime for dime, they will be found to be much superior. A few bits of modern Japanese imitations of good Chinese and old Japanese wares may next be added, still keeping to cheap pieces and avoiding the modern imitation Satsuma, Hirado and the like, which cost more than they are worth. Several of the Chinese "solid colors" have recently been imitated, with considerable success, by the Japanese.

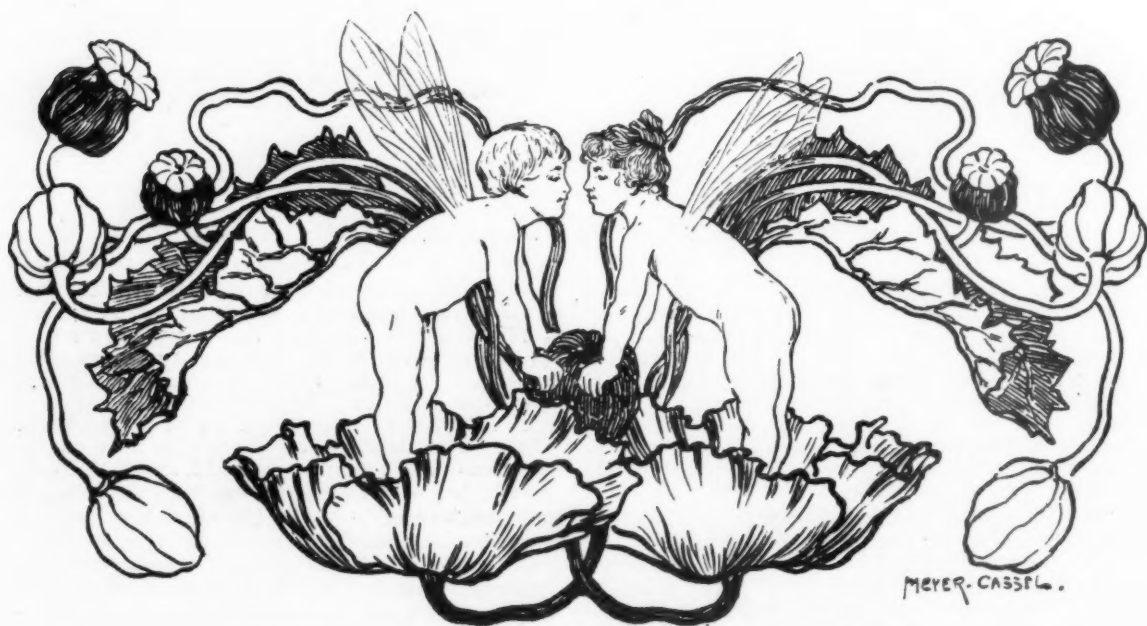


DECORATION FOR A PLATE
FRENCH EIGHTEENTH CENTURY

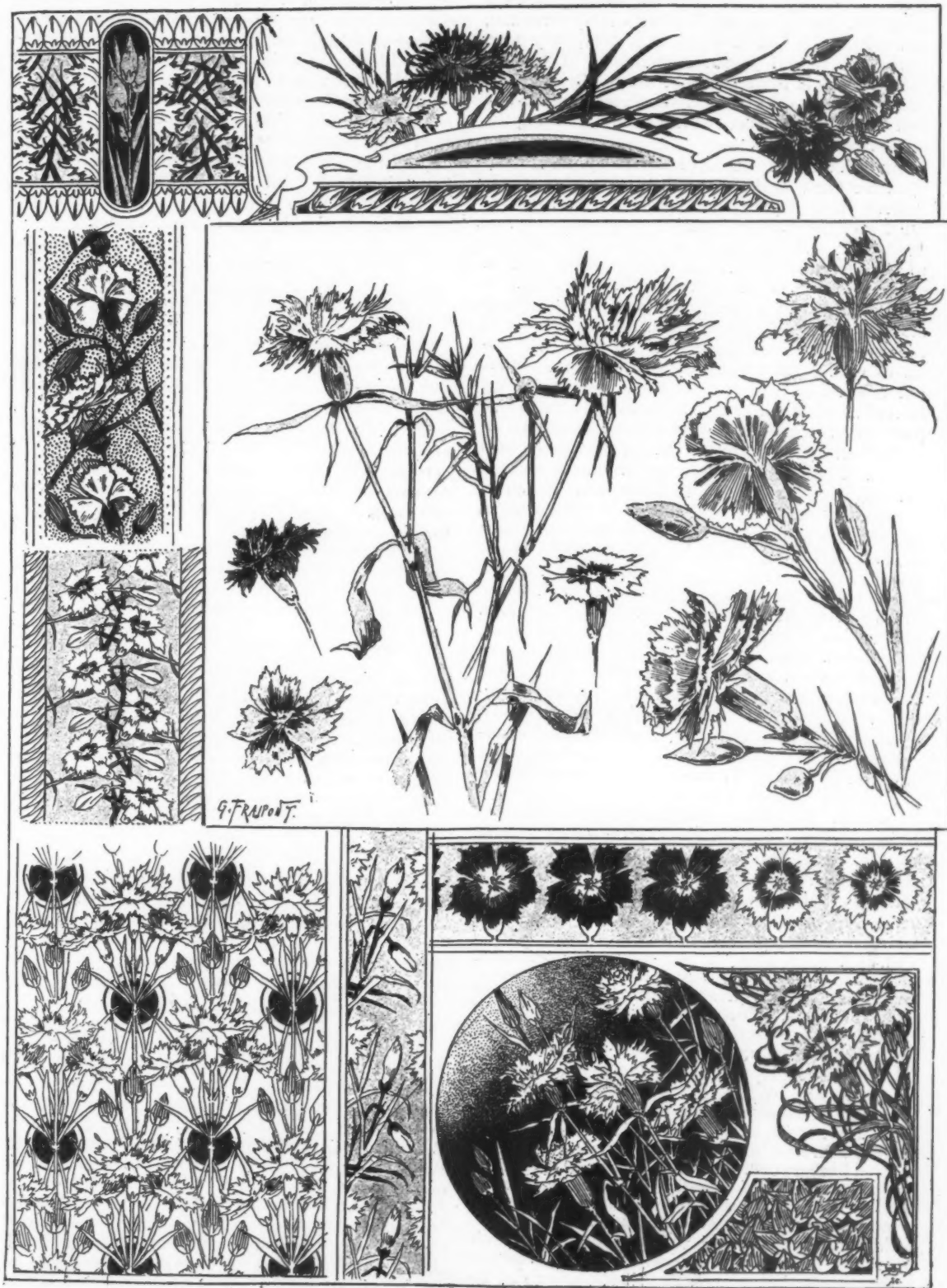
The celebrated and very rare "Mirror Black" they have imitated in small pieces surprisingly well, the glaze being almost perfect. A small piece, about two inches high, could be had, about a year ago, for twenty-five cents, while a specimen of the Chinese original, of the same size, would be worth at least as many dollars. The superiority of the Chinese ware is mostly in the paste, and is not in the least perceptible to the beginner. The Japanese kilns also turn out at present a fair imitation of the Chinese "Mustard Yellow" and an imitation "Turquoise Blue" easily distinguishable from the original. Small pieces of the real wares will cost from three to fifteen dollars, while the imitations of small size may be had for fifty cents. It is therefore worth while to get the latter if only to compare with the former. Much mod-

ern Japanese ware is excellent and worth having for its own sake, notably the Banko ware and the modern stone ware decorated in black or dark blue and white in relief on a gray ground.

Of the real Chinese "Solid Colors" good specimens of that called "Sang de Bœuf" are perhaps the cheapest. It is a splendid color, and fine examples may be placed in any collection. Nevertheless a good piece 12 to 14 inches high may occasionally be had for twenty to thirty dollars, while small pieces of really exceptional quality may be bought of dealers for half as much. In very small pieces, such as snuff-bottles, the very deep blue called by the French "gros bleu," mustard yellow, a poor quality of rose-color, the deep green called "Magnolia-leaf Green," "tea-color" and perhaps one or two other recognized



POPPIES AND CUPIDS. FROM A DESIGN BY MEYER-CASSEL



CARNATIONS. DECORATIVE SUGGESTIONS. NATURAL AND CONVENTIONALIZED FLOWER
BY G. FRAIPONT

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colors can be had at present at about five to seven dollars each. "Iron-rust," "Coral-red," of which there is a base Japanese imitation, "Rose-red" of a good tint, that is, not purplish but frankly carnation, and old Chinese Celadons are, at present, very dear. There are several Japanese imitations of Chinese Celadons, easily perceived to be much inferior to the originals, when one comes to know; still, it would be well to buy a few pieces of them before attacking the high-priced originals.

The value of the decorated wares depends greatly upon the merit of the decoration. A comparatively modern piece of pretty poor paste artistically decorated may be worth as much or more than a bit of fine paste poorly decorated, centuries ago. But it is to be understood that, whether rightly or not, all decorated wares of the present day are ruled out. It is a good plan, though, in all cases, to buy cheap modern pieces first, and to discard them, in favor of the dearer and older specimens, only when one perceives clearly the superiority of the latter. While one is learning, it is just as well to observe, he had better buy of established dealers who will permit each piece to be compared with what the purchaser already has, and who will make an exchange when requested. Experts may pick up bargains at auction, but beginners are much more likely to be victimized.

Before ending this article we wish to say a word or two on terra-cottas and Western ceramics generally. A most interesting collection might be made of unglazed terra-cottas only, even though one should leave out the statuettes and the architectural pieces which add so much interest to all large collections. A collection of Egyptian, Babylonian, Archaic Greek and Gaulish wares on the one hand, Savage American and African wares of recent date on the other, would offer a most curious field for study and speculation. The glazed, blue and white or turquoise, white and purple faïences of Egypt, Persia, Damascus and Rhodes make another very interesting class of wares. The ruby, gold and copper decorated faïences of Italy and Moorish Spain are worth having, even in fragments. And, finally, the European porcelains, of Dresden, Sèvres, etc., should be represented, at least by a few small examples. All of these may be kept together, apart from the Chinese and Japanese wares, with which they never harmonize well. The latter will look better with jades, crystals and agates than with European work of their own day. It will be well, indeed, to keep the two sections of our small collection in different rooms. For the background, terra-cotta and faïences are more easily matched than porcelains. The slightly lustrous surfaces of leather or oiled wood which suit the latter are also good for the former, which look well, too, when contrasted with highly polished wood or the roughest of rough-cast. When they are plain, any sort of background is admissible, and when decorated, almost any. The Persian and Rhodian faïences, on the contrary, require to be contrasted by a dull and warm colored background. A Turkey-red paper, patterned or not, gilding and warm-colored woods are suited to them. Bluish and greenish papers and ebonized woods are best for the Moorish and Italian faïences, with metallic reflections. By papering a room with one color and lining a cabinet or the over-mantel with a contrasting color, both sets of objects may be suited.

The maker of a small collection, if he wishes to part with it, will be wise to sell as he has bought, through responsible dealers. It is to the dealers' interest to keep up prices, and, if the owner can wait a

little while, he can, if he has used good judgment in forming his collection, make a profit. But, if not very important and very widely known, the collection which has cost so much pains and perhaps no little expense to bring together may be dispersed at auction and leave the maker a good deal out of pocket. Proceeding in the most prudent manner, a small collection will, in the course of half a dozen years or so, represent a considerable sum of money. It is a matter of some consequence, therefore, to avoid the loss sure to be incurred if one buys at one's own risk and, at first, ignorantly, and then sells, "without reserve," through an auctioneer who does not care whether the small collection is "slaughtered" or not.

A FEW HINTS ON DESIGNING

DESIGN is a greater subject than is commonly supposed. Many even who have some little art training quite mistake the high place and importance of good design, for they think, after a few months' study, to make their livelihood in this way while reaching out after the department they really desire. Study will convince them of their mistake. The subject widens, broadens, deepens as one advances. Then the student feels the need of making a choice, either embracing decoration wholly as more than worthy of his best efforts, or, leaving it for those more especially fitted for it, betakes himself once more to his first selection, "sadder and wiser," but at least with an extended view of art and its possibilities.

A DESIGN, instead of being a happy hit,—or miss,—must be *designed*; that is, planned. On this first and fundamental structure largely rests the value of the pattern. The ornate patterns on vases, rugs and tapestries of the East, instead of being only an exuberance of fancy, as they at first seem to be, have an underlying, symmetrical arrangement which may always be discovered if you have skill to detect it.

A STYLE of furniture that finds general favor is an adaptation of the French Renaissance; its dainty, free spirit combined with more durable and dignified forms from other styles seems to appeal to our sense of the fitting and beautiful, and it may even develop new forms peculiar to America.

WE have much to learn concerning artistic house-furnishing from the nations of the East, who in their love of ease and sensual beauty seem to have discerned the best means for combining comfort and entertainment. On the floors, are rugs, each complete in itself, rich in pattern, and of varying size. Walls are covered with tapestries, tiles, lacquer or carved work, and ceilings with silk or light stuffs. An oriental room teaches a lesson well worth taking. Instead of a plush-covered set, chairs are of varied forms, picturesque and inviting, carved, covered with silk, leather or tapestry. Ornaments, lanterns and other decorations are so disposed that, instead of creating confusion and suggesting the contents of a shop, each contributes to the general effect of unity, brought about by the consideration of stability, grace, and repose.

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FOR A FINE ARTS CENTRE

THE sentiments expressed in the following article from *The Mail and Express* we most heartily endorse. It will be remembered by our readers that *THE ART AMATEUR*, in a recent issue, held similar views.

"The various artist societies of this city, associated in the Fine Arts Federation, are engaged in the first stages of a movement for the establishment of a United Fine Arts Building, to be a centre for exhibitions and for the development and encouragement of artistic effort. Their committee having the subject in hand has got so far as to declare that such a building should be centrally located between Twenty-third and Sixty-first streets, and Third and Sixth avenues, should occupy a space of not less than 40,000 square feet, fronting if possible on a park or open square, and should cost as much as \$1,500,000.

"Though they have not got so far as to say so, it is known that they consider it necessary so to enlist public interest as to secure substantial aid either from the municipality or public-spirited citizens of wealth in carrying out their plan. In fact, they are only presenting a tentative plan to see if it will meet with appreciation. Of the desirability of such a centre of artistic activity there can be no doubt, but to secure the desired support it would need to have a wide scope and offer permanent attractions, as well as enduring benefit, for the public. Besides affording a place for the exhibitions of the several societies and for schools of art, it should make special provision for the encouragement and display of industrial arts, whose utility everybody recognizes.

"American artists at home labor under many disadvantages. No public provision is made for them and they receive no special encouragement or patronage from government. They justly complain, too, of a lack of appreciation. Many spend most of their time or live entirely abroad, not so much on account of artistic advantages, or because they can do better work there, as because they are held in higher estimation and find a better market for their productions. Pictures for which they cannot find ready or liberal purchasers here, will be bought in Paris or London even by Americans or by New York dealers. They seem to be recommended by the mere fact that they are painted in Europe, or it is assumed that an American becomes a better artist for being there.

"There is no reason why the highest excellence should not be attained here, or why merit should not be recognized and rewarded at home. It is time to get over this provincial prejudice and to take a patriotic pride in our own artistic talent. It only needs to be stimulated and encouraged by due appreciation to have a character and a charm of its own. Our art, in recognition, if not in quality, is lagging behind our literature, and the artists have a right to complain of their treatment. The effort they are now making ought to meet with a hearty response, and New York should become more attractive and advantageous for American artists than the European centres to which so many of them now resort.

THE bookbindings on view lately at Mr. Bonaventure's are of great variety. They are all modern and come mostly from Paris workshops, but some handsome English and American examples form a considerable minority. Of the American the two or three by Stikeman are of sober and tasteful design and hold their own among the foreign bindings for finished workmanship; Schleuning & Adams, Mathews and some others, too, show admirable work. Zaehnsdorf is the chief contributor to the English group, and in-

deed the finest examples in this department are from his bindery. These are not generally so remarkable for invention as for unfailing good taste, but the admirable variants on simple and not strikingly original ornaments are really worth much more than the elaborate novelties of some other binders technically as well equipped. Besides some finely tooled morocco covers, of choice design and perfect workmanship, there comes from this house a vellum cover for one of Mr. C. S. Rickett's charming books, on which a pictorial decoration in gilt is designed most effectively. Into such covers as these the pictorial element may safely be allowed to enter in moderation, and indeed into all as long as it is held in strict subjection to the material employed; that is to say, as long as the binder does not forget that his bindings must be bindings first of all.

The Kelmscott edition of Shakespeare's Sonnets shows much labor, but little skill. It is a crushed brown morocco, handsome in itself, but spoilt by a panel bearing an imitation in relief of the Droeshout portrait. At the best bas-reliefs on leather are not handsome. By respecting the material an artist might be able to make something of it in this way, but, like all materials, it is too uncompromising to submit to violence, and violence is done whenever inherent quality is defied, as it seems to us it is in this and in the still more elaborate portrait of Washington on another volume.

It is of course a very different matter to work out a pattern in mosaic, as in some of the remarkable bindings by Gruel—the cyclamen, for instance, on Theuriet's "Fleurs de Cyclamen." The appropriateness of this design to the intention of the book suggests another consideration, by the way, which is that the outside should in all cases be in harmony with the inside, and for this reason a blindtooled pigskin cover or a modification of some simple old binding would seem better suited to one of Morris's books than sculptured leather. Now an entirely appropriate cover is David's beautiful reproduction of an old Maioli binding for a grangerized copy of Andrew's treatise on bookbinding. In this interesting example a pattern of four colors is worked over a dark background most admirably. By Ruban, besides some more elaborate work of much ingenuity and often of much charm, there is a cover of olive hue with red doublure for one of Gautier's books, which is a model of very simple beauty. Taffin, the author of the Washington portrait mentioned above, is more pleasing in some plainer examples, such as the beautiful blue morocco of the "Victorian Songs." Marius Michel is absent this year, but many other notable practitioners of the art are present besides those named. Trautz-Bauzonnet, Capé, Meunier, Lortic, Pomey, Chambolle-Duru, Canape, Rivière and Bedford are a few of the others that contribute to this remarkable exhibition.

* * *

MR. MONTROSS has culled from Mr. John La Farge's portfolios and hung in his little gallery many remarkable sketches and drawings. In studies of this sort it is very often easier to recognize an artist's intention than in elaborate finished works, and this exhibition should do much to make Mr. La Farge better understood by those who know him only through occasional contributions to the annual exhibitions. It is not intended in any sense to underrate his remarkable paintings, but of all our considerable painters none is so liable to be misapprehended through imperfect representation as Mr. La Farge. In these intimate studies, some of them mere hints of ideas barely realized even in the artist's mind, the essence of an intention often reveals itself clearly when in a picture it would be clouded by other pre-

The Art Amateur

occupations, for in much of Mr. La Farge's work there seems to be a curious complexity of motive.

His whole life may be traced through these studies. There are two that were made as long ago as 1854, and the latest are of this year. No attempt has been made to arrange them in order, and there is no catalogue, but even as it is it is easy to follow his progress. The drawings are of all sorts: there are elaborate designs for his paintings, anatomical studies, projects and tracings of lead-lines for windows, scraps of architectural detail, sketches of landscapes, studies for book illustrations and a few prints from the remarkable blocks made for Browning's poems and the "Arabian Nights." In the Browning illustrations there is a certain quality of imagination which we think has never quite been matched in any of the work that he has done since. Without entering into a detailed examination of this most interesting exhibition, it must be said that, while it consists in the main of studies not intended for the public eye, there is much here that is perfect and complete as it stands. The drawings range, in fact, from the merest indications to finished studies of singular beauty, such as the head of a laughing child near the door—a little gem.

* * *

GENERAL CESNOLA denied a report, cabled from Berlin and published yesterday, that J. Pierpont Morgan had expressed an intention to purchase and present to the Metropolitan Museum of Art the Marfels collection of antique watches. These watches, which are of the Renaissance period, are now on view, having been accepted as a loan from the owner. They include many time-pieces of unique design, and while not as valuable as some other collections which may be seen in Europe, and even in this country, the Marfels watches are interesting because of their oddity.

General Cesnola placed on exhibition yesterday a collection of Roman coins which the late Joseph H. Durkee, who perished in the Bourgogne disaster, bequeathed to the Museum. There are in this collection two hundred and sixty-one gold pieces, many of which are nearly two thousand years old, the dates ranging from the year 46 B. C. to 326 A. D. They are beautiful specimens, for which Mr. Durkee paid a fortune, and each coin has a history. "In addition to the Roman gold coins," General Cesnola said, "Mr. Durkee bequeathed to the Museum several hundred Chinese and East India coins in gold, silver, bronze and porcelain. These specimens are so ancient that I have been unable as yet to catalogue them, and they will not be placed on exhibition until I can find some one who is sufficiently acquainted with the coins to describe their history and place them in order in the catalogue."

* * *

RECENT portraits by Mr. Wilhelm Funk will be exhibited at the Knoedler galleries from January 1 to January 15.

* * *

THE Zandomeneghi exhibition will continue at the galleries of Messrs. Durand-Ruel for a short time.

* * *

FEBRUARY 6 will be the last day for the reception of exhibits for the seventeenth annual exhibition of the Architectural League, which will open on February 15. The committees for the forthcoming exhibition are as follows: Jury and Hanging Committee, Messrs. H. J. Hardenbergh, Bryson Burroughs, C. Y. Turner, Thomas Shields Clarke, William B. Tuthill, Charles M. Shean and W. W. Kent. Sub-Committee

on Architecture, Messrs. J. Langdon Schroeder, Edward P. Casey and George Martin Huss. Sub-Committee on Decoration, Messrs. W. L. Harris, Bryson Burroughs and Charles Lopez.

* * *

OWING to the success of the exhibition of Mr. Edwin A. Abbey's paintings of "The Quest of the Holy Grail," they will be continued on view at the American Art Galleries until January 2.

* * *

THE third annual exhibition of the American Society of Miniature Painters will be open to the public, at the galleries of Messrs. M. Knoedler & Co., northeast corner of 34th Street and Fifth Avenue, from Saturday, February 1st, until Saturday, February 15th, inclusive.

The exhibition will consist of original miniature paintings. Works from photographs will not be admitted.

All works intended for this exhibition must be delivered between the hours of 8.30 a. m. and 12 m. on Monday, January 27th.

Works that are not found available must be called for at 139 West 54th street, Tuesday, January 28th, from 8.30 a. m. to 3 p. m., or they will be stored at the expense and risk of the owners. While every precaution will be taken in the care and handling of the miniatures, this society will assume no responsibility for loss or damage of submitted or accepted works. It is especially advised that intending exhibitors do not offer miniatures in delicate or expensive frames. At the close of the exhibition, accepted works must be called for at 139 West 54th street, Monday, February 17th, between the hours of 9 a. m. and 3 p. m. A commission of 15 per cent. will be charged for all business transacted at the gallery.

Jury of Selection—Alice Beckington, Lydia F. Emmet, Laura C. Hills, John A. MacDougall, Virginia Reynolds, Theodora W. Thayer, W. J. Whittemore.

Thanks are again due to Messrs. M. Knoedler & Co. for their further generous courtesy in extending to this society the use of their galleries.

N. B.—This society has no income except from its membership dues. A strict conformity to its schedule will facilitate and economize its work and add to your welcome as an exhibitor. Membership can be acquired only by continued successful exhibition of works, as practised by other art organizations.

Any change of address should be communicated to the Secretary by November of each year.

I. A. JOSEPHI, President.

WM. J. BAER, Secretary and Treasurer,
50 Grove street, New York City.

THE sketcher may keep his lines at the same distance apart throughout his sketch, and gain a darker or a lighter tone by varying the pressure upon the pen; or he may make use of the same thickness of line throughout, and vary his work by making his lines farther apart or closer together, as required; or both methods may be used; but, as before, it is best that the student should learn by practice all that can be done with each separately. A few studies of the same subject—say a white-walled house, the line of its eaves well marked by a cast shadow, with a background of dark trees—done in various ways, with lines of varying or of uniform thickness, with or without the use of pure outline, will prove very interesting, and will lead to mastery more surely than many irregular sketches. After making a few of these simple sketches, the student may seek to remedy their obvious deficiencies by adding outlined detail and by cross-hatching.

NEW
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LICATIONS



THE MAN FROM GLENGARRY, by Ralph Connor. The opening scenes are in that Eastern peninsula of Ontario known as the Indian lands; the later ones in British Columbia, that Empire of the West first opened up in fiction by Ralph Connor. They are wild and pastoral by turns; the lumber camp and river alternating with the quiet home life of the Highlanders.

The Great Northland, with its keen tonic of the forest air, its rushing torrents, its rough worn shanties and log-jams, is wild, but not so wild as the tumult in the hearts. The strong current of the river farther down is not more mighty in its peace, than those same hearts become under the influence of a woman, an angel of mercy to the hardy pioneers.

Among them stands out in bold relief "The Man from Glengarry." At first a turbulent boy, his sturdy Scotch blood boils as did that of his Covenanters' ancestors. The boy becomes a man. The sledge-hammer blows continue. The action is not less prompt. He fights the great fight that strong men must put up if they would retain their manhood. The control of self develops the boyhood charm into a maturity of character which once known can never be forgotten.

It is full of local color, and the types of Scottish Highlander, French Canadian and American character are drawn with the real power of this literary master. (Fleming H. Revell Co. \$1.50.)

GEORGE ROMNEY and **G. F. WATTS, R. A.**, are two volumes issued in Bell's Miniature Series of Painters. The little volumes are exceedingly well printed in good, readable type and contain interesting biographies of those great painters, with many illustrations of their most noted works and where they may be seen. They ought to be in the library of every art student. The price per volume is exceedingly modest, only 50 cents. (Macmillan Co.)

THE COLBURN PRIZE, by Gabrielle E. Jackson. Mrs. Jackson, who has written so many charming stories for girls, is equally happy in this present one, which is a story of mutual sacrifice by two school friends. Nine full-page illustrations add to the charm of this exquisite gift-book, which the author has dedicated to the school girls throughout the land. (J. F. Taylor & Co. \$1.00.)

THE BILLY STORIES, by Eva Lovett. The book opens with a dedication "to every boy and girl who hates to go to bed when bedtime comes." The stories are highly amusing, told from a boy's point of view. Each story is complete in itself, and shows Billy in various rôles, viz.: "An Author," "Showman," "Pirate," "Cowboy," "Major," "Rough Rider," "Policeman," etc., and will afford endless amusement to the boy who becomes the fortunate possessor of this exciting book of adventures. (J. F. Taylor & Co. \$1.50.)

SOME WOMEN I HAVE KNOWN, by Maarten Maartens. The sub-title, *A Gallery of Charming Miniatures*, very aptly describes this dozen of charming stories. They are written with that artistic grace and finish which characterize the work of this author. (D. Appleton & Co. \$1.50.)

GLASS AND GOLD, by James O. G. Duffy. The story opens in a little church in California, where a young girl (little more than a child), the daughter of a millionaire, confesses before the congregation that she has been betrayed by the president of the college where she was a student. The scene shifts to New York, where Miranda comes in the guise of a young and wealthy widow, having lost her father. She has some remarkable adventures there, but finally makes her way to London, and has a most successful London season, chaperoned by an impecunious dowager countess of irreproachable standing. She comes into safe anchorage by her marriage with Lord Herbert Garnett, who is a manly, honorable young fellow, and, moreover, who marries her with the fullest knowledge of her youthful indiscretion. (J. B. Lippincott Co. \$1.50.)

THE DIAMOND NECKLACE, by Frantz Funck-Brentano. This is the true story of Marie Antoinette and the Cardinal de Rohan, from the new documents recently discovered in Paris. It is a most interesting history, for, as Mirabeau said, "The case of the necklace was the prelude of the revolution." The work is profusely illustrated, the frontispiece being the portrait of Marie Antoinette from the painting by Madame Vigée Lebrun. (J. B. Lippincott Co. \$1.50.)

BY THE HIGHER LAW, by Julia Helen Twells, Jr. This is a very clever story, portraying society life in New York, and although we can see no possible justification for the heroine's murder of her husband, still the author writes in such a breezy, dashing style that we are irresistibly carried along until the finale is reached. (Henry T. Coates & Co., Philadelphia. \$1.50.)

CAPTAIN BLUITT, by Charles Heber Clark (Max Adeler). The author, who twenty years ago wrote several amusing books which are still widely read, has persistently refused to write anything more until this present novel. His reasons for resuming his literary efforts are given in a most humorous preface. Captain Bluit is a delightful story concerning the lives of the inhabitants of old Turkey. (Henry T. Coates & Co., Philadelphia. \$1.50.)

LINCOLN: Passages, from his speeches and letters, with an introduction by Richard Watson Gilder; and **ODES OF HORACE**. Translations from the Latin by various authors, selected and edited by Benjamin E. Smith, are the two volumes issued this season of the Thumbnail series. One can conceive no happier gift for the holiday season than one of these exquisite little volumes, with their unique pressed leather bindings of a size that can be readily slipped in the vest pocket, and printed in a clean, good, readable type. (The Century Co. \$1.00 a volume.)

MISTRESS BRENT. A story of Lord Baltimore's Colony in 1638, by Lucy M. Thurston, with illustrations by Ch. Grunwald. This charming and powerful colonial romance deals with the early days of Maryland when Calvert, brother of Lord Baltimore, was its governor. Margaret Brent, a woman of the Queen Elizabeth type, came out to the new world in the same spirit of adventure that had sent her masculine friends and kinsmen out to settle, wishing to take land, build, manage her own estates, and live her own life. She is the central figure, and a very human one, of a romance which abounds in adventure, is strong in characterization, and highly dramatic, which includes a charming love story, and is of importance in regard to the light it throws upon the settlement of Maryland. (Little, Brown & Co., Boston. \$1.50.)

THE SCREEN, by Paul Bourget. A fascinating love story, the scenes of which are laid in Paris and London. The character studies contained in this society novel of to-day are in Bourget's most finished style. His power of analysis and ability to depict character are marvelous, and nowhere are they better illustrated than in *The Screen*. The book is copiously illustrated. (J. F. Taylor Co. \$1.50.)

THE GREAT WHITE WAYS: A Tale of the Deepest South, by Albert Bigelow Paine. Nicholas Chase and a party of friends determine to find the South Pole, and their endeavors to do so makes one of the most fascinating stories of adventure imaginable. A pretty love story runs through the entire book, which ends happily for the two concerned. (J. F. Taylor Co. \$1.50.)

THE ORDEAL OF ELIZABETH is a vivid picture of social life in New York. Elizabeth manages to get herself into no end of trouble and has to stand a trial for murder; she is acquitted and the story comes out all right at the end. The frontispiece shows an exquisite picture of Elizabeth by C. Allan Gilbert. (J. F. Taylor Co. \$1.50.)

UNDER THE SKYLIGHTS, by Henry B. Fuller, is a collection of three very powerful stories, giving a satirical picture of the extraordinary vicissitudes of arts and letters in a Western metropolis. "The Downfall of Abner Joyce," "Little O'Grady versus The Grindstone," and "Dr. Gourdy and the Squash" are the names of the stories presented to us by the author in his amusing study of artistic, social and business life. (D. Appleton & Co. \$1.50.)

THE REAL LATIN QUARTER, by F. Berkeley Smith, with illustrations by the author. Introduction and frontispiece by F. Hopkinson Smith. This will prove a delightful book to prospective art students and those who have friends studying abroad, to know all the doings of that Bohemian life which exists in the Latin Quarter in Paris. (Funk & Wagnalls Co. \$1.20.)

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COLORED PHOTOGRAPHY.

OUR correspondent seems to fear that colored photography, should it be practised to any great extent, would interfere with the art of painting, and asks, "Is not the existence of painting endangered by the discoveries of science?" He adduces the decay of miniature painting subsequent to the introduction of photography, as showing that his fears are not without foundation. Still we cannot think that he quite means what his words would seem to imply—namely, that he considers it the object of art to merely copy nature. That is not the main nor even the primary object of painting any more than it is that of any of the other arts. All are essentially means of expression. The value of a painting depends upon the artist, upon what he has to express; not upon his subject nor his exact reproduction of it. Thus one man's painting of a pool produced by a summer shower may be better than another's rendering of the ocean or

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of Niagara, even though the latter may be a correct visual representation of what is to be seen by an ordinary pair of eyes. It is the same in literature. Darwin writes a classical work upon the earth-worm, while others discourse on the immensities and the eternities without saying anything of value. The difference is in this: that the painter is confined, for his only means of expression, to such representations as he can give of the visible aspects of things. They constitute his vocabulary, and command over them is as necessary to him as command of words is to a writer. Hence the need of training in drawing and the other branches of an artist's technical education. Without it one may have fine feelings and good ideas and be unable to communicate them. But, again, one may have really great skill in depicting things (as scientific draughtsmen not un-seldom have) and be in no true sense an artist, because possessed of no sentiment, no personal idea which the picture is to express. It follows that art, properly so called, cannot suffer from any conceivable progress of photography. On the contrary, the artist will welcome such progress for two reasons—it will furnish him with new means of studying nature, and it will serve to reproduce his work and spread his fame. It is true that its service in both ways will always be imperfect, but better less than more imperfect.

PORTRAIT PAINTING.

S. C. R.—A successful woman portrait painter the other day admitted this to a New York Times reporter: It was rather remarkable, she said, considering the fact that a much larger proportion of women than men have their portraits done. She added: "I like to paint men best, because they are very much more easier subjects. They don't adapt themselves quite so readily to the pose, but when they do get it they keep it better than the women do, and are vastly more patient. Moreover, they don't talk so much. The men are inclined, as a rule, to say very little unless prompted. To catch the proper conversational expression, I have them tell me stories. These are not usually intensely absorbing, and I can paint and listen at the same time very well. There is another point. Men who have their portraits painted are usually middle-aged, and have been successful in life. Their features are pronounced. There is character and a settled look in their faces, which is very much easier to put on the canvas than the fleeting, ever-changing expression of the young beauty. And then if a woman is young you are expected to make her beautiful whether she really is or not. The man has no such vanity. He is content if you have painted an accurate likeness. A woman's costume is another difficulty. Dress has a material effect upon the lines and shades of the face, and consequently upon its appearance. Ladies usually come to sit in evening costume, in which they do not look the same as in a gown of every-day wear. Therefore the effect of the costume must be overcome. Perhaps I should admit," said this lady, in conclusion, "that, speaking generally, men are, after all, better portrait painters than women. As a class, we are too apt to think that we are exceedingly clever and able to do anything in the realm of art. We love to paint landscapes and flowers, as well as portraits, although it takes the study and untiring effort of a lifetime to become an adept at portraiture."

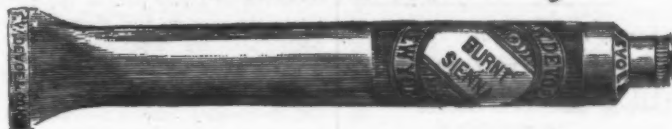
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G. H. B.—You will find the colored print at the Back of Webster's Dictionary or in any good encyclopedia.

AN OLD SUBSCRIBER.—(1) There are at least four.

A. BRADY.—From what I know of the town I should think you would have a very good market. Get a lot of your best work together and then give an exhibition in one of the parlors of the best hotel. Advertise the coming exhibition and sale in the local paper and send cards of invitation to the best people. If your work is meritorious you should have no trouble in disposing of it, especially at this season of the year.

A. C. B.—We have never heard of a lamp for making silhouettes, and our enquiries have so far been fruitless. Still we will investigate further. Why not reduce with the camera? That is thoroughly practical, and you can make any size you want. Any photographic supply house will show you how it is done. If you do not possess a camera, use a delineator or a pantograph.

I. I.—Gouche colors—i. e., water colors mixed with Chinese white, to make them opaque—are considered most suitable. If you use oil colors, be very careful not to soil the satin. First put out the colors on a piece of blotting paper arranged as a palette. Then transfer the colors to a wooden palette, and while mixing the tones add a little turpentine. Turpentine causes the colors to dry very quickly and also prevents the oil from running. It is very advisable to wait a little before taking up the colors mixed with turpentine. In a minute or so they will be partly dry, and, if carefully managed, sufficiently free from oil to allow of their being used freely on even delicate materials.

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The Art Amateur

THE New York Society of Ceramic Arts held its tenth annual exhibition at the Waldorf on the 9th, 10th and 11th of December. This exhibition proved to be of especial interest because, in addition to the work of the members in porcelain decoration and pottery, a loan collection of the various American artist-potters was shown. The exhibit was opened at 9 a. m., Monday, the 9th, the same evening being devoted to a reception for friends of the club and those interested in the progress of ceramic art in America.

THERE are three primary colors, red, blue and yellow, and three secondary colors, each of which is formed by mixing two of the above. For instance, orange is formed of red and yellow; green of yellow and blue, and purple of blue and red. To produce perfect contrast a primary color must be put in just such a position with what is called its complementary color. This will be the secondary color formed by the combination of two primaries. To get perfect brilliancy red must be contrasted with green, blue with orange, and yellow with purple. Colors become warmer in tone as they approach orange and colder as they recede toward purple and blue. And as a rule the warmer tones should be used more sparingly than the colder ones, and even when cold extremely vivid colors should be used with caution.

Among the primary colors blue may be used most freely, red next and yellow last. With the exception of orange the secondary colors may be used more lavishly than the primary. The colors formed by the combination of the secondary and primary colors are too dull in effect for common use and should only be used for the minor portions of the work. Harmony is produced by placing those colors which are most nearly akin to each other. For instance, with red, orange and crimson harmonize; with yellow, primrose and orange; with blue, its own shades and tints; green should rarely be used for its own sake, but rather for that of contrast in heightening the effects of reds and orange.

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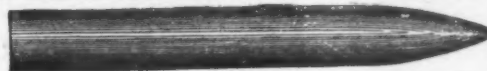
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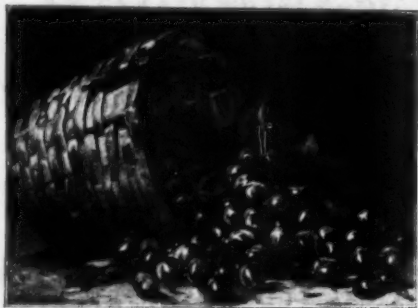
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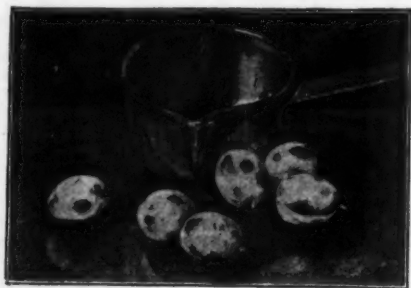
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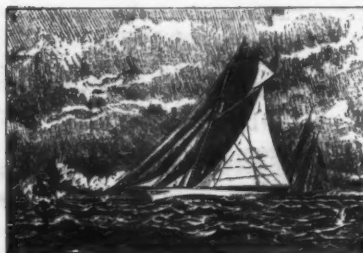
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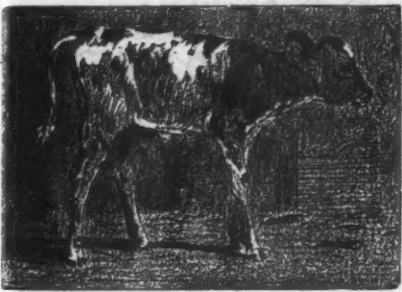


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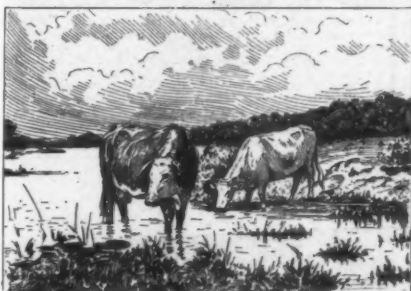
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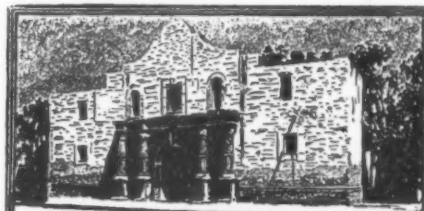
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